

BULLETIN OF THE
ART INSTITUTE
OF CHICAGO

DECEMBER NINETEEN TWENTY-SEVEN



A SUMMER DAY, BY JOHN E. COSTIGAN. MR. AND MRS. FRANK G. LOGAN
MEDAL AND PURCHASE PRIZE

VOLUME XXI

NUMBER 9

THE COLLECTION OF JAPANESE AND CHINESE BOOKS

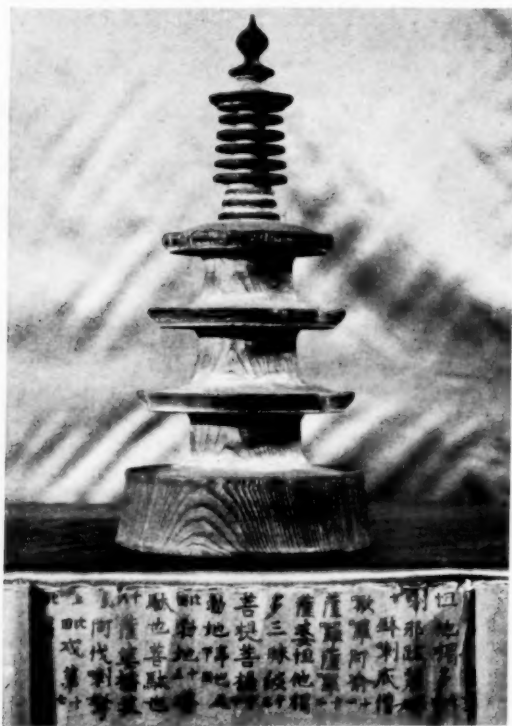


FIG. 1. ORIGINAL WOODEN STUPA CONTAINING THE DHARANI SCROLL. 756-770 A. D.

It has been my great privilege to have the opportunity of examining about seven hundred Japanese and Chinese books, acquired last autumn by the Art Institute of Chicago, as a gift from Mr. Martin A. Ryerson. The collection, originally made by the late Louise Norton Brown, author of *Block Printing and Book Illustration in Japan*, includes some Chinese books, either of the original Chinese, or of the Japanese, editions. But the majority consists of Japanese books published in Japan.

For the convenience of a systematic study, I have arranged these books in five groups. The first group of about one hundred books represents the early pub-

lications in Japan. The second group consists mostly of popular art books, illustrated by painters of the Kano School, in the 17th and 18th centuries. The third group, of about two hundred and fifty books, is illustrated by Ukiyoye artists. More than fifty of these artists are represented. The fourth group is of art publications illustrated by artists of the Maruyama, the Shijō, the Kishi, and the Bunchō schools, and by followers of the Southern School of Chinese painting. About sixty well-known painters are represented. The fifth group includes publications illustrating works of the school of Kōetsu and Kōrin, and some miscellaneous works including manuscripts and paintings.

The importance of such a collection of books for specialists in the study of East Asiatic art is obvious. Not only specialists, however, but all who are interested in cultural study and enjoyment, will find this collection of much value.

For instance, we have in Group I, an object which is considered to be an example of the earliest Japanese publication and the oldest printed writing in the whole world (Fig. 1). It is a small scroll of a Buddhist prayer called Dharani. Two hundred and twenty-two Chinese characters are printed on a piece of paper $2\frac{1}{4}$ inches wide and 1 foot and $7\frac{1}{2}$ inches long. This paper was rolled and kept in a small round wooden stupa measuring $8\frac{3}{4}$ inches in height, and $4\frac{1}{4}$ inches in the widest diameter at the base. It is one of a million that were made by the order of Empress Kōken, who was twice the ruler of Japan, i. e., in 749-756, and 765-769, A.D. The writing of scriptures, and the building of structures to

the memory of their spiritual leader, were considered by the Buddhists to be deeds of great merit, and as the empress was a religious devotee, she conceived the stupendous task of having one million stupa made, with a copy of the sacred writings enclosed in each of them. The work was started in A.D. 756 and was finished in 770. In order to save labor in the production of such a quantity a turning-lathe was used for making the stupa, and the art of printing was introduced for multiplying the sacred words. When completed, these objects were distributed to ten large temples, and were kept in special buildings built for their storage. Many of them were lost during the centuries that followed, and the objects were nearly forgotten, but fortunately some records were found, historical evidences were established, and some thousands that escaped destruction are now kept in the Hōryūji temple, near the old city of Nara. The specimen in our collection, we understand, was presented to Mrs. Brown at Hōryūji. A Chinese historical record states that wooden blocks for printing Buddhistic scriptures were made in A.D. 593, but the earliest Chinese publication now known to exist, is a Buddhist scripture dated A.D. 868, nearly one hundred years later than this Japanese publication.



FIG. 2. ILLUSTRATION FROM "KŌBŌ-DAISHI GYŌJŌ ZUGWA." C. 1593

Although the art of printing was practiced in Japan from such an early date, its development was rather slow, because most of the books read by the Japanese of that period were Buddhistic works, and it was considered that to employ mechanical devices for the copying of sacred writings implied a lack of reverence. As a rule these

religious works were preserved only in the form of manuscripts very carefully handwritten. We have an historical record which tells about the publication of Buddhist scriptures in A.D. 968, but it was only after the introduction of highly developed Sung publications from China in the 11th century, that the Japanese really started on the serious work of printing.

A Buddhist scripture published in 1383, and the life of a Buddhist priest published in 1441, are some examples of early Japanese publications contained in our collection. We find also a few other books



FIG. 3. ILLUSTRATION FROM "TOKIWA NO MATSU" ATTRIBUTED TO HISHIKAWA MORONOBU. C. 1680

published in the 15th and the 16th centuries, but the most important feature of this collection, especially for the Art Institute, is the abundance of illustrated books. In fact, it may be more appropriate to call this a collection of illustrated books, as out of the seven hundred, less than a dozen are without illustration.

These illustrated books are of two kinds; those having pictures to illustrate the literary contents, and those in which the pictures are the main purpose of the publication. For an example of early illustrated books of the first kind, our collection has a very interesting work called *Kōbō-daishi Gyōjō Zugwa*, the life of the Buddhist priest Kōbō-daishi (774-834) (Fig. 2). The exact date of the publication of this book is not clear, but, according to an inscription given in the volumes, the printing blocks were made in 1593. The illustrations are copies of a scroll painting, done by the painter Tosa Yukimitsu in the middle of the 14th century. There are ninety-three pictures in this book, each picture illustrating an important event in the life of the distinguished priest. Japanese authorities consider this work as next in importance to the famous *Yūzū Nenbutsu Engi*, an illustrated scroll published in the period between 1390 and 1417. Six Tosa masters collaborated in the painting, and after all of the printing was done, the pictures were hand-colored. The only known copy of this scroll was kept in a private collection in Tokyo, but it was destroyed by fire in the earthquake of 1923. Photographic reproductions made from the scroll before its destruction, show us that the illustrations were very much like the illustrations in our life of Kōbō-daishi. Special attention may be called to the excellence of the workmanship in the engraving for the *Gyōjō Zugwa*, which brings out every brush stroke, clean cut and full of vitality. Illustrations in the publications of much later periods do not surpass this work done in the latter part of the 16th century.

Two complete copies of the well-known

illustrated publication of the *Ise-Monogatari* of 1608; *Nichiren-shōnin Chūgwasan*, the illustrated life of the priest Nichiren (1222-1282), published in 1632; *Gikei-ki* of 1635; the *Hōgen-Monogatari* and the *Heiji Monogatari* of 1657, both classical works with military characters as their heroes; and the *Osana-Genji*, a work upon the *Genji-Monogatari* written and illustrated by the artist Hinaya Ryūho in 1661, are some of the important examples of early books with illustrative pictures. For the examples of early art books, we shall have to turn to the books illustrated by Hishikawa Moronobu, the famous Ukiyoe painter. Moronobu left many art books, but his most unusual work published only for the sake of the pictures, is *Yehon Tokiwa no Matsu*, thought to have been published in 1682. The illustrations in this book are copies of the paintings by ancient masters (Fig. 3). These pictures were intended as models for work on screens, sliding doors, and kakemono. They show that this father of Ukiyoe prints had closely studied many classical works. They show, also, that the common people of Japan in that period were familiar with the works of the Kano and Tosa masters, although there was strict social distinction that gave the artists of these classical schools certain prestige. KENJI TODA

(To be continued)

AWARDS IN THE ANNUAL AMERICAN EXHIBITION

THE following prizes have been awarded in the Fortieth Annual Exhibition of American Paintings and Sculpture:

The Mr. and Mrs. Frank G. Logan Medal with one thousand five hundred dollars to John E. Costigan for "A Summer Day";

The Mr. and Mrs. Frank G. Logan Medal for Portraiture with one thousand dollars to James Chapin for "Old Farm Hand";

The Potter Palmer Gold Medal with one thousand dollars to Arthur B. Carles for "Still Life";

The Mrs. Keith Spalding Prize of one thousand dollars to John Storrs for "Portrait of Rosannah Sherman";

The Norman Wait Harris Silver Medal with five hundred dollars to John Carroll for "Three People";

The Norman Wait Harris Bronze Medal with three hundred dollars to Samuel Halpert for "Nude";

The M. V. Kohnstamm Prize of two hundred and fifty dollars to Carl Wuermer for "Summer Day";

The Mr. and Mrs. Augustus Peabody Prize of two hundred dollars to Macena Barton for "Sunday Morning";

The William M. R. French Memorial Gold Medal to Ross Moffett for "The Cod Fisherman";

The Martin B. Cahn Prize of one hundred dollars to Edward Klauk for "Pink and Black";

Honorable mention was awarded to Karl Oberteuffer for "Study"; to J. Jeffrey Grant for "Munich in Winter"; to Gaetano Cecere for "Francesca" (sculpture); and to J. G. Smith for "Arrangement."

"OUTBREAK"

SUPPOSE that six days from today the world ended. Suppose that you and all your friends had been convinced of this by proofs that could hardly be disputed. Suppose that everyone in the world knew and believed it. What would happen? How would you spend those six days? Would you attend to business as usual, or would you—what would you do?

These are the questions posed by L. W. Vedrenne's new comedy, "Outbreak," at the Kenneth Sawyer Goodman Memorial Theatre. Here is a group of people, people of a sort which one might find anywhere, suddenly confronted with this astounding fact. There is Lord Saxie, a communist peer, and his son Bob, who is desperately in love with a modern young

girl who is a true product of the restless age. There is Mrs. Anthony, whose reputation is best ignored, and Doughtie, a gentleman by profession, also in love with the girl. Then there is the local vicar; and others—servants, townspeople. Whether we would behave as they do, each one must ask himself.

The comedy is now in its second week. In addition to the players whom the Goodman patrons know, two new members of the company have been introduced. These are Bishop Dickinson, formerly with David Belasco, where he played important parts in "Deberau" and other productions, and Peter McFarlane, an English actor with an equally interesting record, who plays Lord Saxie.

Performances by the Repertory Company are given this year *every* night except Sunday, with Friday matinee at 2:30. The members of the Art Institute have been sent Members' Tickets of eight coupons which entitle them to eight seats at a half-price of seventy-five cents. When these coupons are used up members may still purchase as many tickets as they choose at a discount of fifty cents, that is at one dollar a ticket. The price of tickets to the general public will be one dollar and a half.

CHILDREN'S MATINEES

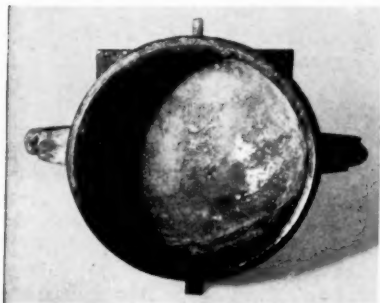
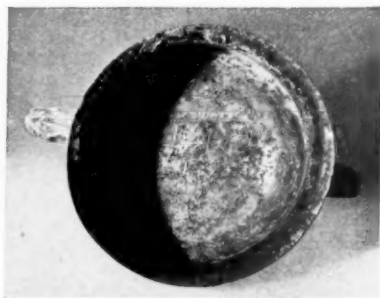
THE Shining Island" is the new children's play at the Goodman, which opened Saturday, November 12th, and will play every Saturday afternoon at 2:30 P.M. until the holidays. It was written by Mary Austin and is the first of a series of special productions for children, which are to include such favorites as "An Arabian Nights Entertainment," and "Snow White." The prices for these matinees are seventy-five cents for the main floor (fifty cents to Art Institute members) and twenty-five cents for the balcony. They can be bought either at the box office of the theatre or at the front door of the Art Institute during the hours when the Institute is open. Telephone Central 7085.

BRONZES RECENTLY ACQUIRED FOR THE BUCKINGHAM COLLECTION

(Continued)

FIG. 5. A BRONZE *yi* OF THE CHOU DYNASTY.
BUCKINGHAM COLLECTION

THE proportions of the Buckingham *kia* (illustrated in the November BULLETIN, p. 99) are as follows: Height, $20\frac{1}{2}$ inches (51.5 cu. c.); width across the lip, $9\frac{1}{4}$ inches (23.5 cu. c.).

FIG. 6. INSIDE OF *yi* WITH INSCRIPTION.
BUCKINGHAM COLLECTIONFIG. 8. INSIDE OF *yi* WITH INSCRIPTION.
BUCKINGHAM COLLECTION

It has three spreading legs, triangular in section, and hollow, but now filled with clay. From the lip project vertically two handles of peculiar design, and on one side is a curved handle enriched with a crude animal's head with horns. The decoration is crisply cut and consists of highly conventionalized animal forms arranged in pairs facing each other on each side of projecting flanges so as to form the familiar demon's mask, the *tao t'ieh*. The ground for this decoration is the incised cloud scroll very squarely cut. Above the animal forms on the outside of the lip are vertical leaf motifs.

The shape of the cup is strong and powerful, though perhaps slightly crude, and the decoration, although it well fills its spaces does not seem to be so integral a part of the whole as in the objects next to be discussed. This crude strength and lack of facility in ornamentation would perhaps indicate that this vessel was made fairly early in the Chou Dynasty. It has no inscription, and is

a dark olive brown in color, without incrustations.

There remain two sacrificial cups, *yi*, very similar in shape and in the disposition of the decoration, except that one (Fig. 5) is upon a high square base. Of this type we know two others—one now in a private collection in New York and the other in the Sumitomo Collection¹. Under the hollow base, and attached to the bottom of the cup is a projecting loop, and some think that a bell was attached to this loop, which rang when the cup was raised. There is a similar loop on the cup in the Moore collection, and a bell is attached to it, but it is not certain that the bell is contemporary with the cup. The height is 10¾ inches (27 cm.), and the diameter 12 inches (30.4 cm.).

One is immediately impressed by the very vigorous character of the decoration which seems to be an integral part of the design, inseparable in the mind of the designer from the mass and general form of the cup itself. The front and back are divided in two by vertical flanges and on each side of the flanges are animal forms facing each other, and containing a large round eye. The general disposition of the forms is such that a superficial glance receives a suggestion of the *tao t'ieh* mask, which examination will not maintain. On the cylindrical foot of the cup, separated by short flanges are very lively forms, seemingly part bird, part dragon. The four faces of the square base are all alike in design. Two elaborate winged creatures, perhaps phoenixes, face each other, their wings delineated in sweeping lines which holdly fill the space, while above their heads are forms so highly conventionalized that their origin, doubtless zoömorphie, is difficult to trace. The handles, almost exactly like those on the cup which is so similar to this in form, are crowned with



FIG. 11. TADPOLE
MOTIF

animals heads with earlike horns lying flat against the sides and with wings indicated on each side just

¹ *Catalog of the Sumitomo Collection* (privately printed) III, pl. 107.



FIG. 7 (ABOVE). A BRONZE *yi* OF THE CHOU DYNASTY. BUCKINGHAM COLLECTION

FIG. 9. DESIGN ON BOTTOM OF *yi*

below. An oblong pendant projects downward from the lower part of the handle. Every detail of the modeling is crisp and spirited. The bronze is rather thick, and of a coppery color like the *yu*, and is covered with the same type of white metal alloy. In parts, particularly on one side, it is deeply encrusted, and in some places the surface is corroded. There is a good deal of green patina. In the bottom of the cup is an inscription (Fig. 6).

The last cup of the group (Fig. 7), as has been stated, is much like the



FIG. 10. TOMB JADE.
CHOU DYNASTY



CUSHIONET. ENGLISH. GIFT OF MRS. CHARLES NETCHER

cup on the square base; the handles practically the same, the faces similarly divided by vertical flanges, but the decoration not nearly so vigorous, and the *tao t'ieh* more strongly marked, without much emphasis on subordinate animal forms. There is an inscription in the bottom (Fig. 8). The unusual feature is that the under side of the bottom is covered with a design rather difficult to make out (Fig. 9) in raised lines. By working from rubbings we have been able to secure a drawing which shows it to be closely related in form to some early jades which have recently been discovered. (Fig. 10.) One of these, also in the Buckingham Collection, is here reproduced for comparison. The top of the creature's head had disappeared in the bronze, but a diagonal wing-like line crosses the body, as it does in the jade. The bronze animal has a highly developed claw, and a rudimentary one. A small animal, probably representing a tadpole barely escapes the monster's claws. We have here then a document which may indicate that the little jade ring represents an atrophied dragon. The tadpole (Fig. 11) was identified from

an engraved stone slab from a tomb of Wu Liang Ts'u, dated April 11, 147 A.D.² Most of the surface is covered with a green incrustation, through which the white metal surface occasionally appears. The cup is $6\frac{3}{4}$ inches (17.5 cm.) high, and $9\frac{1}{8}$ inches (23 cm.) in diameter.

It is a source of great gratification to the Institute that such splendid bronzes should have been added to its collections. There is something majestic about ceremonial bronzes of the best periods which appeals even to those who do not feel that Chinese Art has any particular interest for them.

C. F. K. and D. K. W.

²Édouard Chavannes, *Mission Archéologique dans la Chine Septentrionale*, Paris, 1913, I, 94, II, pl. LXXIV, fig. 142.

CUSHIONET EMBROIDERY

SYMBOLIC ornaments such as coronets and crowns required much care in past ages and during the period of their popularity, were guarded from contact with baser things when not in use, by means of a cushionet. Likewise in churches, the privilege of worshiping in the proximity of a crowned head, required a kneeling cushion or *carreau*. Both were made of fine linen embroidered with colored wools in repeated short stitches, and the technical title "cushion style" and "cushion stitch" in embroidery has emanated from this ingenious mingling of rich color and the perfection of the needlework on flaxen ground.

An extraordinary example of this style of work has recently been presented to the Art Institute by Mrs. Charles Netcher. The white linen ground is well covered with the pattern of flowering trees and exotic blossoms, peaches and pomegranates, so much beloved in the later end of the 17th century. A mythical pheasant and brilliant parrot in the branches are offset by the coursing hare, the lion couchant and the leaping stag, ever present emblems of the Stuart period. The worsted work is of such marvelous fineness that a magnifying glass is necessary to see that the chain or split stitch has been employed for practically all the work, certain raised accents

being of heavy chain and cretan stitch variation with the full blown leaves filled with spaced satin work. B. B.

A STUDY BY INNESS

GEORGE INNESS is known deservedly for his landscapes, but at one time in his life he took a sudden and keen interest in the human figure and for a few months at least painted from models with enthusiasm. It is important to remember that this excursion took place at the end of a period. He had recently returned from Italy, where he had spent several years, painting the ruined villas and famous olive groves with admirable skill. In Italy the early over-meticulous method was lost in a new seeking for solid, general forms. But when he applied this technique to the American scene again, it failed to satisfy him. In this uncertain state he took up the figure.

Part of the fascination of such work doubtless lay in its novelty. Inness had never been really taught to paint; a few weeks at an engraver's, and a few months under a forgotten French painter, Régis Gignoux, were all the formal training he had. At a competent studio he would have been put to work, copying the cast, sketching from life, but he never attended such a studio. Now the human body and its possibilities delighted him. So interested did he become in painting "The Wood-Chopper," "The Model," and "The Old Veteran," that he wrote to his wife in July, 1881, that he expected it to take the place of landscape in his art. "I am convinced," he continues, "that I can paint these things without any lack of character or accuracy."

In concentrating on the figure, Inness was merely enlarging those tiny forms which he had always used. In most of his early works a solitary figure appears; he is a symbol of man in the presence of what the artist liked to call the civilized American landscape. Painters have always created these three or four-inch human beings to complete their nature studies; Inness followed the Barbizon School in employing



"TWO SISTERS IN THE GARDEN," STUDY BY GEORGE INNESS. THE BUTLER COLLECTION

them to force a note of color into an otherwise somber scheme. But now he reduced his landscape to a background and worked on his models in detail. The result, if not entirely successful, is an unusual group of studies.

It was probably during the early eighties that the present canvas, "Two Sisters in the Garden" was painted. The gift of Mr. Edward Butler, it augments his well-known collection of the works of George Inness.

On a lawn, brightly enameled green, against a hedge of darker tone, two women stand, dressed in the tight-waisted, full-skirted fashion of the period. The one on the left wears a yellow gown, trimmed with lace, and holds a sprig of blossom. Her sister is dressed in grey with a dark shawl, and has placed her hand upon the shoulder of the first. The sky, which throws the heads into sharp relief, is left a flat unfinished tone of gold, giving a strangely medieval look to the whole. As this is but a study, no doubt the painter expected to make something very different out of it, but at present it suggests the backgrounds of the Pre-Raphaelites, against whom Inness, himself, so heavily inveighed.

While the painting is hastily and

broadly done, and somewhat stilted in effect, there is a charm in the perfect tonality of the composition. While without the inherent power so often expressed in his landscapes, it shows his mastery of the excited easy brush-stroke. Inness does not seem to have gone beyond externals: he saw the two sisters as women in yellow and grey dresses, against a green hedge and a blond sky. That was sufficient for him, and consequently they are a little lacking in character.

Soon after this venture into figure painting, he put it aside. Some of the canvases sold at the time; others remained in the possession of his son. Perhaps he found the model a tax upon his patience. In landscape he could sweep the elements together; there he was controlled only by his excellent visual memory and the poetry of color. But people in a painting brought up problems of arrangement and took a certain shrewd insight that he may easily have considered unimportant.

Before him lay the trips to Virginia, and Florida, and to the Far West. Always in his mind was the transcendental longing to effect the mysterious union between nature and art. From the eighties until his death, the idea of color synthesis began to take hold of him and urge him on. He spent his last years in an existence of great moving waves of color in which form and composition alike are blurred. In the excitement of his final achievement, "The Old Veteran" and "Two Sisters in the Garden" were forgotten.

But these pictures remain to us, with an importance beyond that of showing that Inness was far better off in landscape. They give us a painter eager to learn and to experiment, almost ready to put aside the field of his true success for a new fascination. That these are qualities necessary to the Romantic mind, one will not deny. Mr. Butler has added to the biographical importance of his collection with this rare study.

D. C. R.

"A SUMMER DAY"

JOHN E. COSTIGAN'S painting, "A Summer Day" which was awarded The Mr. and Mrs. Frank G. Logan Medal, with one thousand five hundred dollars, brings to the Art Institute the second example of this artist's work in oils. In 1922, a smaller and earlier canvas, "Sheep at the Brook," won the Charles S. Peterson Purchase Prize.

Both pictures show Mr. Costigan's interesting use of a new technique to record dazzling sunshine. For years painters have tried to capture the prismatic sparkle of surfaces under strong light; the Impressionists (better called Luminists, for their utter devotion to this branch of painting) were never tired of attempting new methods in its quest. Mr. Costigan has pursued the problem in a different way; instead of lighting abnormally certain spots of his canvas, he has subjected the whole picture to a thick pigmentation of almost pure color. The English landscapist, Constable, is generally credited with the first use of broken color, but he and his followers were content to let their hues lie more or less smoothly on the canvas. The paint, in Mr. Costigan's method, is deeply laid on, moreover, it is somewhat arbitrarily managed. At times it expresses itself in heavy dots and lumps; at other times it crosses and re-crosses the canvas in a bright tangle of strings, from which the forms emerge. In the newer canvas, one has a feeling that the painter has been somewhat less consistent; he has relaxed his use of the heavy *impasto*, in his treatment of nude flesh particularly, modeling the forms in a more usual way. This technique strikingly resembles the method of an Italian painter, Segantini (1858-1904) who at one time in his career invented a new scheme for color division. The French of this period were working in *pointillisme*, but unfamiliar with their experiments, Segantini conceived a method depending on a series of multi-

A supplement containing a program of the remarkable play "Outbreak" by the English playwright L. W. Vedrenne is included in this issue. This dramatic production is now being given at Goodman Theatre, under the direction of Whitford Kane.

colored lines so placed that part of the color composition took place on the retina. The similarity of "Segantini's thread," as it was at one time derisively called, to Mr. Costigan's system is the more remarkable when one learns that the American painter had no knowledge whatever of his work. He was born in Providence, Rhode Island, in 1888, and is almost entirely self taught.

He has been well represented and received at a number of American exhibitions, where his paintings have aroused comment because of their originality. He has won, besides these two important Art Institute awards, the Shaw One Thousand Dollar Purchase Prize, given by the Salamagundi Club, and the Saltus Medal at the National Academy of Design, and various honors for his water colors.

His home is in Orangeburg, New York, and it is to the fertile New York countryside, with its farm-mothers and children, that he has turned for inspiration. "A Summer Day" is typical of the best of his work. Against a rise of grassy hill, two women stand, dressed in skirts and shirt-waists, one in a broad-brimmed hat, the other with a white kerchief wound round her head. The one to the right holds a baby in her arms, and before her stands a nude, slightly older child, with outstretched hands clutching at her skirt. To the left foreground is a goat, and behind it, a fair-haired child, also nude. In the background follow the troupe of goats. The principal colors are a green made luminous with blue, and an orange-red, with the skin and the white areas warmly treated with color. The sunlight lies in vivid pools on the tall grass; it touches the shoulders of the figures, and unites both hues and composition through its radiance.

At one time Mr. Costigan joined forces with the Nanuet Painters and Sculptors, a group of artists who set themselves to depict the historic country adjacent to the Tappan Zee, some thirty miles from New York. More recently he has instructed in the Grand Central School of Art.

One quality, displayed in "A Summer Day," for which Mr. Costigan must be complimented, is his successful use of



"MARCELLE LENDER." COLOR LITHOGRAPH BY
TOULOUSE-LAUTREC. THE CHARLES F. GLORE
COLLECTION

grey. Too often the neutral tones in a picture are lifeless; his method has produced areas which are vibrating and powerful. If for no other reason, this conquering of a difficult subject should make the artist an interesting figure, and the Art Institute is fortunate in possessing two of his most characteristic canvases. D. C. R.

TOULOUSE-LAUTREC EXHIBITION

From December 15 until January 26, The Charles F. Gloré Collection of Lithographs by Toulouse-Lautrec will be on view in the Print Galleries. Toulouse-Lautrec was one of the most vigorous and sardonic draughtsmen of the nineteenth century and the collection includes nearly a hundred of his brilliant impressions of Parisian life. There are actresses and music-hall singers, dancers and cafe-idlers, poets and shopmen—in short all the characters that went to make up the inimitable *fin de siècle* scene. "Marcelle Lender," illustrated on this page, is an interesting example of Lautrec's art, printed in color.

LECTURE PROGRAM OF DUDLEY CRAFTS WATSON FREE TO MEMBERS OF THE ART INSTITUTE

The lectures in Mr. Watson's courses are now given under the James Nelson Raymond Fund, to which Mrs. Anna L. Raymond has recently made generous additions.

A. SIMPLE RULES FOR HOME DECORATION IN THEORY AND PRACTICE

MONDAYS, 1:30 P.M. REPEATED 2:30 P.M.

DECEMBER

- 5—Interiors of Italy
- 12—Interiors of France

JANUARY

- 9—Creative Interiors. Alfonso Iannelli.
- 16—The New Furnishings. Alfonso Iannelli.
- 23—Period Furniture and How to Know It. Charles J. Walker.

JANUARY—Continued

- 30—Early American Furniture. Charles J. Walker.

FEBRUARY

- 6—Interiors of Northern Europe. (Stereopticon.)
- 13—Interiors of England. (Stereopticon.)
- 20—New England Interiors. (Stereopticon.)
- 27—Present-Day American Interiors. (Stereopticon.)

B. GALLERY TOURS OF PERMANENT AND LOAN COLLECTIONS

TUESDAYS, 12:30 TO 1:15 P.M., 3:45 TO 4:30 P.M.

DECEMBER

- 6—Contemporary French Paintings
- 13—Contemporary Religious Paintings

JANUARY

- 10—English Paintings. Ethel Louise Coe.
- 17—Portraits, Friends of American Art Collection. Lucie Hartrath.
- 24—Landscapes, Friends of American Art Collection. Lucie Hartrath.

JANUARY—Continued

- 31—Landscape Paintings. Margaret E. Davis.

FEBRUARY

- 7—The Collections of the Renaissance Society.
- 14—The Gothic Room.
- 21—Oriental Collections.
- 28—Oriental Collections, continued.

C. SKETCH CLASS FOR NOVICES

FRIDAYS, 10:30 A.M. TO 12:00 N.

DECEMBER

- 2—The Head in Profile
- 9—The Head, Front View
- 16—The Head in Color

JANUARY

Subjects and instructor to be announced.

FEBRUARY

- 3—The Figure in Rhythm.
- 10—The Figure in Cubism.
- 17—The Figure in Motion.
- 24—Drawing the Figure to Music.

D. GALLERY TOURS OF THE CURRENT EXHIBITIONS

FRIDAYS, 12:30 TO 1:15 P.M., 3:45 TO 4:30 P.M.

DECEMBER 2, 9—

- Fortieth Annual Exhibition of American Paintings and Sculpture
- 16—Religious Paintings in the Permanent Collection

JANUARY

- 6—Charles W. Hawthorne and E. Martin Hennings Exhibitions. Pauline Palmer.
- 13—Toulouse-Lautrec Lithographs. Margaret E. Davis.

JANUARY—Continued

- 20—Oliver Dennett Grover Memorial Exhibition and Ernest L. Blumenschein Exhibition. Allen Philbrick.
- 27—Exhibitions of Works of Alfeo Faggi and Boris Anisfeld. Alfonso Iannelli.

FEBRUARY

- 3—Newest Pictures in the Permanent Collections.
- 10, 17 and 24—Artists of Chicago and Vicinity.

E. THE APPRECIATION OF ART

FRIDAYS, 2:30 P.M.

DECEMBER

- 2—Flower Painters
- 9—Marine Painters
- 16—Winter Painters

JANUARY

- 6—What is a Picture? Leonard Richmond.
- 13—The Background of American Taste.
Mrs. Samuel G. Boyle.
- 20—Visual and Verbal Imagery. Edward
F. Rothschild.

JANUARY—Continued

- 27—A Layman's Experiences in Landscape
Painting. Percy B. Eckhart.

FEBRUARY

- 3—The Enjoyment of Modern Architecture.
(Stereopticon.)
- 10—The Enjoyment of Modern Sculpture.
(Stereopticon.)
- 17—The Enjoyment of Painting. (Stereopticon.)
- 24—The Child in Art.

F. THE ENJOYMENT AND PRACTICE OF THE ARTS FOR CHILDREN
PROVIDED UNDER THE JAMES NELSON RAYMOND PUBLIC
SCHOOL CHILDREN'S LECTURE FUND

SATURDAYS, 1:30 TO 2:20 P.M.

DECEMBER

- 3—Whittling
 - 10—Modeling
 - 17—The Christmas Story by Great Painters
- JANUARY (Miss Helen Mackenzie)
- 7—Children in Art—Sculpture.
 - 14—Children in Art—Paintings.
 - 21—Animals in Art—Sculpture.

JANUARY—Continued

- 28—Animals in Art—Paintings.

FEBRUARY

- 4—Sketching for the Fun of It. (Chalk talk.)
- 11—Lincoln in Art. (Stereopticon.)
- 18—George Washington in Art. (Stereopticon.)
- 25—First Steps in Modelling.

THE DEPARTMENT OF MUSEUM INSTRUCTION

IN the courses offered by the Department of Museum Instruction, an opportunity is given to follow a specific phase of art in a connected and organized way. The classes, which meet once a week, are open to anyone interested upon payment of the nominal fee of five dollars for twelve lectures.

The following schedule will begin the first week in January and continue until the end of March:

ART CENTERS OF ITALY
AND FRANCE

MONDAYS AT 11:00

Miss Helen Parker

This course is intended as a preparation for those going abroad, to enable them to see Europe more intelligently and enjoyably. For those who have visited Europe it will afford a pleasant retrospect.

SKETCH CLASS FOR NON-
PROFESSIONALS

TUESDAYS AT 10:00

Mrs. A. W. Burnham

Sketching and tempera painting for those who would like to try to paint.

A practical knowledge of form and color. The fee for this course is \$6.00.

CURRENT EXHIBITIONS

TUESDAYS AT 11:00

Miss Parker

A series of talks on the temporary exhibitions, supplemented by some of the permanent collections.

PERIOD FURNITURE AND ITS
BACKGROUND

THURSDAYS AT 11:00

Miss Parker

A survey of the development of the great styles of interior architecture and furnishings.

CURRENT EXHIBITIONS

THURSDAYS AT 7:00

Miss Claudia Upton

Informal gallery talks in the evening to afford an opportunity for those unable to come during the day to see the temporary exhibits.

THE HISTORY OF ARCHITECTURE

FRIDAYS AT 11:00

Miss Helen Mackenzie

SKETCH CLASS FOR NOVICES

FRIDAYS AT 1:30

Mrs. A. W. Burnham

For those who wish to try their skill in painting or drawing. The fee for this course is \$6.00.

THE DEVELOPMENT OF PAINTING
IN NORTH EUROPE

WEDNESDAYS AT 2:30

Miss Mackenzie

The development of painting from the fifteenth century—in Flanders, Holland, and Germany.

A TRIP AROUND THE WORLD

SATURDAYS AT 9:20

Miss Mackenzie

Free illustrated talks for children. Sailing from San Francisco, we visit the countries of the Orient, Egypt, Greece, Europe; and return to Chicago by way of New York.

TUESDAY LECTURES AND CONCERTS

FOR MEMBERS AND STUDENTS—FULLERTON HALL AT 2:30 P.M.

DECEMBER

- 6 Orchestral Concert. By the Little Symphony Ensemble, George Dasch, Conductor.
- 13 Lecture: "The Evolution of Design in Muhammadan Art." Dr. Arthur Upham Pope, Advisory Curator of Muhammadan Art, The Art Institute of Chicago.
- 20 Christmas holiday.
- 27 Christmas holiday.

JANUARY

- 3 Lecture: "What Is Modern Art?" Illustrative material from the Birch-Bartlett Collection, The Art Institute of Chicago. Ralph M. Pearson, artist and author.
- 10 Lecture: "The Art of the Skyscraper." Henry Turner Bailey, Director, The Cleveland School of Art.
- 17 Lecture: "Collecting for the Fogg Art Museum." Prof. Paul J. Sachs, Associate Director, Fogg Art Museum, Harvard University.
- 24 Orchestral Concert. By the Little Symphony Ensemble, George Dasch, Conductor.
- 31 Lecture: "The Decoration of a Gothic Cathedral." Miss Helen F. Mackenzie, Curator of the Children's Museum, The Art Institute of Chicago.

FEBRUARY

- 7 Lecture: "Whistler and America." Rollo Walter Brown, author, and lecturer at Harvard University.
- 14 Lecture: "Chinese Bronzes." Charles Fabens Kelley, Curator of Oriental Art, The Art Institute of Chicago.
- 21 Lecture: "Old Mission Churches of California." Prof. Rexford Newcomb, University of Illinois.
- 28 Orchestral Concert. By the Little Symphony Ensemble, George Dasch, Conductor.

SUNDAY CONCERTS AND LECTURES

FULLERTON HALL

Concerts will be given on the following Sunday afternoons at 3 and 4:15 o'clock by the Little Symphony Ensemble: December 4-11-18. Admission twenty-five cents.

Lectures on "Italian Renaissance Sculpture" will be given by Lorado Taft on the following Sundays at 5:30 o'clock: December 4-11-18. Admission free.

The Restaurant is open Sundays from 12:15 to 8 o'clock.

EXHIBITIONS

- November 1-December 5—Old English Color Books. Lent by Mrs. James W. Thorne. *Galleries 12, 13, 14.*
- November 1-January 1—Japanese Prints by the Early Masters from the Clarence Buckingham Collection. *Galleries 17 and 18.*
- November 16-December 4—Exhibition of Negro Art, Primitive and Modern. *Children's Museum.*
- December 15-January 26—Toulouse-Lautrec Lithographs. Gift of Mr. Charles F. Glore. *Galleries 12, 13, 14.*
- December 27-January 31—Paintings (1) Ernest L. Blumenschein, (2) The Oliver Dennett Grover Memorial Exhibition, (3) Charles W. Hawthorne, (4) E. Martin Hennings, (5) Boris Anisfeld, (6) Sculpture by Alfeo Faggi.

NEW GOVERNING LIFE MEMBERS

ALFRED ERNEST HAMILL
MRS. OGDEN T. McCLURG

NEW LIFE MEMBERS, OCTOBER, 1927

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"AN INTERRUPTED EMBRACE," BY SUGIMURA
 HARUNOBU. C. 1680

